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Man kann nur hoffen, dass sich solche Mängel nicht in grösserer Anzahl in dem Buche finden. Sonst könnte es seinerseits wieder manche Fehler verursachen.

St. Andrews.

G. SCHAAFFS.

Espronceda's Blanca de Borbon, edited by PHILIP H. CHURCHMAN, *Revue Hispanique*, tome xvii, 233 pages, New York and Paris, 1907.

Byron and Espronceda, by PHILIP H. CHURCHMAN, *Revue Hispanique*, tome xx, 210 pages, New York and Paris, 1909.

The first of Mr. Churchman's contributions to the study of Espronceda's works is a careful critical edition of the tragedy *Blanca de Borbon*, hardly familiar, it is safe to say, even to those who know the Spanish poet well as one of the chief voices of Spain's romantic movement. While the play is not a great one, it is certainly not inferior to many of those which constitute the body of Spanish dramatic poetry of the first half of the nineteenth century. The editor bases his text, first, upon a rare "first edition" printed by Espronceda's daughter in 1870, "in an extremely limited number of copies" (called B); second, upon two "autographs" in the British Museum (called respectively BR₁ and BR₂); third, upon a ms. belonging to Sr. D. Marcelino Menéndez y Pelayo (called M); and, finally, upon a discourse on Espronceda (called E), read by Patricio de la Escosura before the Royal Spanish Academy in 1870, to which was attached an appendix with extracts from two "autographs" of the play.

Of the printed edition the author says: (p. 7) "Unsatisfactory punctuation, incorrect spelling, and whimsical accentuation . . . all betray the lack of printer's skill. Nor can it be said that this edition is very faithful to its manuscript models, if so be that the two autographs mentioned in the preface be those of which we shall presently speak." As regards the first of the two "autograph" mss. in the British

Museum, the editor feels convinced that it is authentic throughout after comparing the handwriting with that of other autographs. With the second ms. in the British Museum, however, the word autograph seems inaccurate, for we learn (p. 9), that it is the work "of several different hands," with corrections made by Espronceda; and (p. 11) that he "corrects only some of the most glaring errors in spelling (and not all even of these)." Of D. Marcelino's ms., which contains only four of the five acts, the editor says (p. 15) that "the theory [is] wholly plausible that this ms. represents Espronceda's own wish concerning the final form of *Blanca de Borbon*."

What has been said of the condition of all these versions sufficiently indicates the difficulty which Mr. Churchman had in putting together his text. Nevertheless, he has presented us with a most acceptable composite of his sources. Would it not be worth while to let us have also an unemended reprint of the single autograph BR₁? For that, with all of its defects, would not only give a fair idea of the poet's method of work; it would furnish a text unencumbered by variants which, improvements though they may be, are probably not in every case due to the poet himself.

The preface further discusses the date at which Espronceda must have written this play, the conclusion being that it was finished before 1836. There is also (p. 15 ff.) an excellent characterization of this drama from the pen of Sr. D. Adolfo Bonilla y San Martín. Finally, three appendices add material of interest: the first gives some inedita (letters and poems) by Espronceda, the second consists of a very full bibliography of the poet's works, and the third has a note on his novel *Sancho Saldaña*. The reviewer may corroborate the conclusion reached by Mr. Churchman, that Espronceda's novel was first printed in 1834, in six volumes and forty-eight (and not eleven chapters) by adding that he bought a perfect copy of that edition in Madrid some years ago (and read it too); and that there can be no reasonable doubt about the date and form of the authentic first edition of the novel.

The second article contains a very exhaustive comparison of Espronceda and his great English contemporary, Byron. Here the reviewer's task becomes more difficult. Definite conclusions about "romantic" writers are hard to state because of those troublesome differences which arise from merely personal points of view. Moreover, the writers of the romantic school no longer have the wide circle of readers which they once had. Many of the poetic moods of even a Byron or an Espronceda no longer awaken a quick response of sympathy, because their personal attitude toward life and society, and their peculiar interpretation of experience do not conform either with the practical or with the esthetic ideas of the modern world. And of Byron it seems fair to say that the ground which he has lost is relatively greater than in the case of Espronceda.

The author has set himself the task of comparing and contrasting Byron and Espronceda under three main aspects; first, in the intellectual domain, in which are treated their endowments and their education, their religious views, their philosophy, their attitude toward society, politics and letters. Under the second head literary matters are discussed, but the line between this chapter and the preceding one cannot be readily drawn. Up to this point "the more general similarities and contrasts between the two poets" are suggested and illustrated by numerous quotations. That Byron is the dominating figure in this study, as he was the greater force in the literary world, Mr. Churchman leaves no room for doubt. With the third chapter on "concrete borrowings," we are, in the majority of cases, at least, upon solid ground. But one hesitates to accept the conclusions on the similarity of several of these concrete illustrations. Perhaps the reviewer is not wholly to blame for a different point of view, since Mr. Churchman himself presents some of the cases with diffidence. Cf. pp. 155, 156, 165. One of the examples of indebtedness on the part of Espronceda, where the parallels seem unconvincing, is that of the latter's epic poem *Pelayo*, and Byron's drama *Sardanapalus*. Nor does the diagram of "points in common" bring home the con-

clusion in a more convincing way, for with an addition of points a comparison between Byron's *Sardanapalus* and Doña Gertrudis Gómez de Avellaneda's *Baltasar* might be instituted. The following individual passages are compared by the author, and they are quoted here to support the reviewer's opinion that it is not always easy to admit Espronceda's indebtedness:—

(Sardanapalus and his guests at table)

Sard. Fill full! Why this is as it should be;
here
Is my true realm amidst bright eyes and
faces
Happy as fair! Here sorrow cannot
reach.

(A drinking scene from *Pelayo*)

Allí entregado á espléndidos festines,
Rodrigo alegre y descuidado liba
copas de nectar de fragancia pura,
al deleite brindando y la hermosura.
(P. 128.)

Myrrha. King! the sky
Is overcast, and musters muttering
thunder
In clouds that seem approaching fast, and
show
In forked flashes a commanding tempest.
Will you then quit the palace?

Sard. Say, Myrrha,
Art thou of those who dread the roar of
clouds?

Myrrha. In my own country we respect their
voices
As auguries of Jove.

(*Pelayo*) Envuelto en noche tenebrosa el mundo
las densas nubes agitando, ondean
con sus alas los genios del profundo,
que con cárdeno sulco centellean;
y al ronco trueno, al eco tremebundo
de los opuestos vientos que pelean,
se oye la voz de la celeste saña;
"¡Ay Rodrigo infeliz! ¡Ay triste Es-
paña!"
(P. 129.)

(*Sard.*) The false and fond examples of thy lust
Corrupt no less than they oppress, and sap
In the same moment all thy pageant
power
And those who should sustain it.

(*Pelayo*) Que los vicios de un rey vician su gente;
.....
(P. 130)

The influence of *Don Juan* on *el Diablo Mundo* (pp. 167-195) is convincingly established; here many similar sentiments and verbal resemblances bear out Mr. Churchman's contention, and illustrate the indebtedness of the Spanish to the English poet. The influence of one of Shakespeare's sonnets (LXVI): "Tir'd with all these, for restful death I cry, etc." seems more than doubtful; if Espronceda rendered, "As to behold desert a beggar born" by "*halla desiertos*," he could not have understood his Byron so well; p. 157. The influence of Walter Scott upon the novel *Sancho Saldaña* is, of course, undeniable; p. 198.

In studying foreign influences on Espronceda, however, one may be tempted to overlook his indebtedness to poets of the Peninsula. To mention but one native poet, the great romantic forerunner of Espronceda, Calderón, has (in my opinion) left a deep trace in some of the poetic moods of the author of *el Diablo Mundo*, and other Spanish poets would no doubt deserve consideration to the detriment of purely Byronic influence. But Mr. Churchman's work is thoroughly and conscientiously done, and he has served both Spanish and English literature by his investigations. Certainly his studies can be used with great profit by future biographers of both Byron and Espronceda. It may be remembered in this connection also, that students of Byron will find important material in another excellent article by Mr. Churchman: *Lord Byron's Experience in the Spanish Peninsula in 1809*, printed in the *Bulletin Hispanique*, January-March, and April-June, 1909.

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CORRESPONDENCE.

THE SOURCE OF THE BANQUET SCENE IN THE *Poetaster*

To the Editors of *Mod. Lang. Notes*.

SIRS:—The well-known banquet scene in the *Poetaster* (IV, III) in which the guests, "char-

acteristically habited as gods and goddesses," speak and act as divinities, has always been referred to the *Iliad*, I, 493-611. The latest editor (1905) of the *Poetaster*, Mr. Herbert S. Mallory, remarks:

"The 'heavenly banquet' participated in by Ovid, Julia and the rest, making scene 5 of act 4, is, as Whalley discovered, modelled upon the synod of the Olympians described in the latter part of book I of the *Iliad*. Note particularly (1) the altercation between Jove and Juno, 89 ff.; (2) the reference to Thetis as a disturbing element, 109-111; (3) Jove's threat to shake Juno out of Olympus, 120 ff.; (4) the remonstrance of Vulcan, and his displacing Ganymede, 132 ff.; (5) music and song, 165 ff.; (6) the restoration of amity at the end."

The 'banquet scene,' however, owes more to Lucian than to Homer. Jonson clearly had in mind *Zeus the Tragedian*, and possibly *The Convention of the Gods*. From these two dialogues he got (1) the *spirit* of his scene—his laughing treatment of the gods in undignified parliamentary session. Moreover it will be observed that (2) both of these dialogues begin with a humorous proclamation by Mercury; and (3) both have Momus as a disturbing element. Finally, the description of Vulcan as a cup-bearer is clearly a recollection of *Dialogues of the Gods*, V. Indeed, throughout there seems to be a more or less conscious imitation of Lucian's manner of representing the Greek divinities.

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HENRI BORDEAUX AND Maud Muller

To the Editors of *Mod. Lang. Notes*.

SIRS:—*La Vie des autres*, one of the sketches in Henri Bordeaux's *Carnet d'un stagiaire* (Paris, 1911, 8vo., pp. 289-295), is a free translation into prose of Whittier's *Maud Muller*. The heroine's name is changed to Étiennelette; descriptive phrases are added to intensify the setting; and the last part of the poem is shortened, so that the moral deductions are less emphatic. But, in most respects, story, characters, and atmosphere have been carefully preserved, often to the extent of